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Marimba Recital

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Nagoya Marimbas (1994) is somewhat similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two part unison canons. However, these patterns are more melodically developed, change frequently and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers. (Steve Reich)

"**Uneven Souls**" is a piece whose title reflects the character of the Slavic people from the Balkans and their "uneven" souls. Souls that are free from any "strict rules", any "ultimatums", or any "square, even" way of behaving. The rhythms in this piece are based mostly on uneven beats like 7/8, 9/8, 11/8, and especially 13/8 in the last section of the piece. It shows actually the "picture" of these Balkanian souls, their uneven, not "dogmatic" way of living. The composition consists of three parts, one fading into the other. Singing is also an important part of this work, since singing at the work, or in fields, or at home, is an important part of everyday life in most countries at the Balkans. (Nebojša Jovan Živković)

CHAPMAN UNIVERSITY

Conservatory of Music

presents

Marimba Recital

Christina Cheon, marimba

Many thanks to my friends and family for their continuous support, my colleagues for performing with me tonight, and Dr. Nick Terry for his mentorship and guidance.

May 3, 2012 ■ 8:00 P.M.

Salmon Recital Hall

Program

The Novelty Ragtime Music of George Hamilton Green arr. Bob Becker
The Whistler (b. 1947)
Cross Corners

Jordan Curcuruto, Brietta Greger, Joy Liu, Craig Shields, *marimba*

Two Mexican Dances, mvt. II (1974) Gordon Stout
(b. 1952)

From My Little Island, mvt. III: Dance of Passion (2002) Robert Aldridge
(b. 1954)

Ultimatum (1995) Nebojša Jovan Živković
(b. 1962)

Brief Pause

Nagoya Marimbas (1994) Steve Reich
(b. 1936)

Craig Shields, *marimba*

Uneven Souls (1992) Nebojša Jovan Živković

Hayden Kellermeyer, Duke Kim, Hunter Schmidt, Nathan Wilen, *tenor*
Jordan Curcuruto, Joy Liu, Craig Shields, *percussion*

Program Notes

The legacy of **George Hamilton Green** endures today in his sparkling musical presence on recordings throughout the evolution of cylinder recordings to wax discs, long-playing records, cassette tapes, and compact discs; prized pedagogical materials that have become staples for the beginning percussionist through the most advanced improviser; influence on the history and development of keyboard percussion technique in North America; creative, joyous, and finely-crafted compositions which were among the first designed specifically for percussion (and generate smiles on the faces of audiences of all ages); impact on the modern design and construction of keyboard percussion instruments and a lineage of vintage xylophones; important role in the elevation of the xylophone from folk novelty to a legitimate and respected voice of musical expression; and cartoons and drawings full of humor and poignancy that earned him the respect and gratitude of the art community. (Ryan Lewis, in *The Musical Life of George Hamilton Green*)

The first Mexican Dance was originally the ninth etude from Etudes for Marimba, Book 2. Warren Benson thought that the character of the music of the first dance was very different from the rest of the etudes of Book 2. He suggested that I remove it from that collection, write a second piece in a similar style, and call them **Two Mexican Dances**. Thus the dedication of the two pieces to Warren Benson. So I didn't think of the first dance as being Mexican. I had never been to Mexico at that point in my life. Warren Benson however, heard something that made him think that. The first dance was composed in one day, with no revisions or changes. The second dance was begun on vibes, and took much longer to compose. (Gordon Stout)

From My Little Island is a 7 movement work that embodies the marimba as an 'island' that can sustain itself and stand apart from other traditional instruments for its unique sound. The third movement, Dance of Passion, is a particularly idiomatic piece in the sense that the notes travel across the keyboard in fluid motion, and the phrases require incredible sensitivity to portray the passionate nature of the piece through the resonant tones of the marimba bars. I decided to play this movement as a reminder of the marimba's capability to stand as a solo instrument and its potential to express music in the likes of which the general public has yet to experience. (Christina Cheon)

Ultimatum is an angry lament which bursts into 14/16 time towards the end. It is an energetic, masterly and technically very challenging piece in three parts. The first pathetic part is directly followed by an "energico e aggressivo", a real battle with sounds and the permanent change of time. After a tremolo climax, which is a short reminiscence of the beginning, the "dance of the whip" begins the groovy third part of the piece in a 14/16 time. The last exhausting beats of madness are stopped by a sudden "fall". The melody, moving in half steps and augmented seconds, and an uneven groove give this raving, powerful work a touch of the Balkans. (Nebojša Jovan Živković)